



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Reinecke, Bargiel, Jadassohn, Grieg, Henselt, St. Heller, Kirchner, Svendsen, Gade, Wm. Mason (the 1st Ballade and the Réverie Poétique), Jensen, Benedict, Sterndale-Bennett, Zimmermann, Rheinberger, Silas (Gavotte), Dupont, (Gavotte, Bourrée and Saraband), H. Bartlett (2 Mazurkas Op. 33), Heinrich Hoffmann, and Rudolph Niemann. To these may be added certain works by F. Korbay and F. Brandeis.

Down to this point I have written entirely for piano-players. I have now a few words for our amateur vocalists.

The amateur pianist has, as a rule, some faint idea of the extent of his capabilities; but the amateur vocalist, alas! rarely has. How many times I have heard singers (?) who, to save their necks, could not have sung a simple scale with pure intonation, attack the "Shadow-song" from "Dinorah," or Proch's "Air with Variations," with a cool assurance which would have drawn tears of envy from a Di Murska or a Gerster!

To the amateur vocalist I have at present little to say; I have so usually found him (or her) so far beyond and above all offers of criticism or suggestion; but I should like, in the humblest manner, with eyes abased and hat in hand, to offer a few hints in regard, also, to the purchase of a repertoire for singers.

I will leave the operatic field entirely aside; it is well known and well worn. As long as there are amateurs, they will undoubtedly persist in scrambling complacently through arias which trained prime donne approach with caution.

I should like, nevertheless, to suggest that, when they feel inclined to abandon their lop-sided Pegasus and condescend to solid earth, they may safely venture on any of the songs of Sullivan, Tours, Barnby, Schubert, Franz, Schumann, Raff, Rubinstein, Brahms, Hatton, Chopin, Kirchner, Benedict, Molloy, and Pease, and feel sure that they are doing worthy musical work. That they will necessarily be successful I do not dare to predict; the very faults which their abortive attempts at execution obscure and, for the ordinary listener, utterly conceal will become painfully prominent under the rigorous test of a ballad. It is not generally known that to sing a ballad well is infinitely more difficult, and demands a greater command of the vocal organs and a larger amount of musical and general cultivation, than half the fly-away Italian arias; but it is a fact. Di Murska proved what an artist she was when she sang a simple song of Abt's, and Gerster showed what an artist she was *not* when she failed in a similar trial. But if I commence on the idiosyncrasies and sins of vocalists, I open a subject far too extensive to be tackled on at the end of an article already too long; I will leave it for future consideration.

As to our amateur friends who boldly attempt the violin, the flute, the cornet, and other melodic instruments, I will say a few words to them in a future number.

C. F.

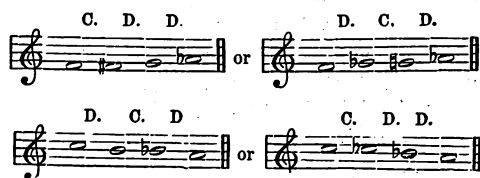
## LESSONS IN HARMONY.

## No. II.

It is to be supposed that the student has thoroughly familiarized himself with the appearance of the semitone and tone in all their aspects. It must never be forgotten that on a perfect familiarity with the construction and appearance of the various intervals depends the pupil's rapidity and sureness of advance when the succeeding studies of scales and chords are attacked.

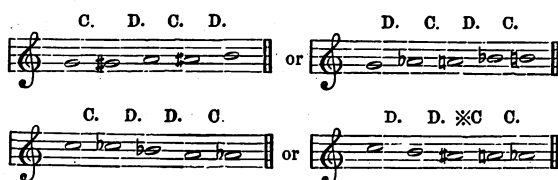
If the tone and semitone have been rehearsed as they should be, upwards and downwards, and starting from every degree of the scale, from sharps, from flats, even from double sharps and double flats, the pupil is now ready for another lesson, and shall have it.

The next interval to the *tone* is the *minor third*, which consists of one chromatic and two diatonic semitones. It may as well be remarked here, once for all, that it makes no difference in what *order* the diatonic and chromatic semitones present themselves in the formation and study of intervals; it is only necessary that there be the right number of each. For example, in this interval of the *minor third*, the diatonic semitone may come first, followed by a chromatic and then by the other diatonic, or the chromatic may come first, followed by the two diatonics, thus:



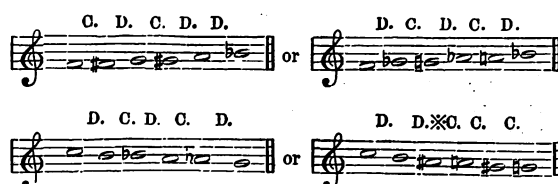
In reference to the first example, it may be remarked that although on a piano the effect would be the same were the A $\sharp$  written as G $\sharp$ , in harmony it is a different matter; and the interval then presented would be not a minor third, but quite another one with which we have at present nothing to do.

After the *minor third* comes the *major third*. This consists of two diatonic and two chromatic semitones.



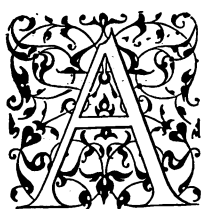
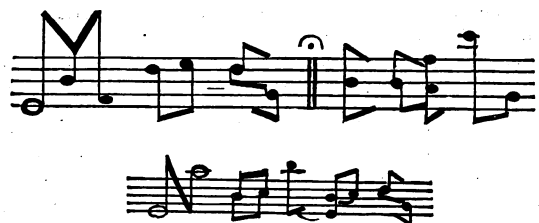
(The A $\sharp$  marked \* is only thus written to show that this notation is possible; B $\sharp$  would, of course, be preferable.)

Now comes the interval of the *fourth*, which contains three diatonic and two chromatic semitones, thus:



(Here the A $\sharp$  marked \* is perfectly legitimate and correct; because the same kind of notation—by sharps and naturals—is logically carried out.)

With these new intervals, which involve a good deal of writing if faithfully worked at, and a good deal of hard thinking in the keys with many sharps or flats in their signatures, the student has probably quite as much as he can do at present. With practice comes ease, and we will next complete our study of simple intervals, as the student will then be ready for the rest of them.



AFTER the Mapleson orchestral troubles comes a new fuss with the Sullivan "Pinafore" orchestra. The facts in the two cases are almost identical. In both we have a certain amount of work agreed upon for a certain amount of pay. In both one of the contracting parties waits until the last instant and then dishonestly refuses to fulfil its part of the agreement. Against this society tyranny there is but one course for managers to take. Let them agree never to engage a man who has participated in these swindling contract farces; let them keep a kind of "black-book" in which shall be entered the name of every such participant, and let the contents of this book be common managerial property. When the orchestra player learns, by one or two experiences, that in attempting to overreach one manager he has placed himself outside the pale of engagements with all managers, there will come a sudden stop to these dishonorable sharp practices. Only the managers must agree. It will do no good for one or two to take this step; the movement must be general.

I wonder why some of our young lady friends do not take up the study of the harp? There is no more graceful position possible than that necessarily assumed by a harp-player, and there is no instrument which so exquisitely accompanies the voice. Much less time than is wasted upon the much-tortured

piano would make of a student a very graceful performer on this instrument.

Wagner is at work upon another opera. Dr. Hans von Bülow once said that "opera was dead, and Wagner was its last expression." The "last expression" is a pretty forcible one, at any rate; and a sick man with so much energy still at command would be thought to have strong chances of ultimate recovery.

P. S. Gilmore is the latest aspirant for the honor of giving to America her National Hymn. This will go to press before the public production of his work, so that I can of course say nothing as to his probabilities of success. But I should think that his Hymn, if it is what he claims, should be accepted with thanks and acclamations. "Yankee Doodle" is hardly a proper national air for a great people.

Here is what an experienced and able musician (Geo. A. Macfarren, of England) says of the study of counterpoint: "It is an exercise of the musician's mind, as useful for developing the power of thought and the ability to control it as is any mechanical exercise for developing muscular strength and other physical resources. Freethinkers deprecate it on the ground of its artificiality, pretending that its study is useless as a preparation of the modern composer for his task; but they ignore or they forget that discipline strengthens as much the mental as the moral power; that habitude to discipline is the best warrant of liberty; that he alone can successfully evade rules who is fully capable of obeying them; and that the ancient rules of counterpoint apply—if practically enlarged in their application—most stringently to the structure of music in the present day." This is worthy of careful consideration by our young would-be composers, who are far too apt to confound the liberty of a thoroughly studied musician with the license of their lawless ignorance.

I have been amused in watching the astonishing antics of a musical critic on one of our daily papers. He is so charmingly naïve. He writes as though music commenced only when he commenced writing, and as though his first hearing of a singer were that singer's first appearance. To find him gravely criticising a well-known local artist in the terms one would use of a "débutante," and patronizingly informing her that with study she will undoubtedly become in due time a very passable singer, is as amusing to the reader as it must be irritating to the artist; and to hear him seriously announce the "first performance" of an orchestral work which has been done here by Thomas at least three times already, is to be filled with wonder that so much combined ignorance and calm conceit should be contented with a mere position on a daily paper. He ought to write a book!

Musicians appear to be found of dabbling in business outside of, and entirely unconnected with, their profession; perhaps to prove that they are not such fools about the ordinary affairs of life as is popularly supposed. One of the latest examples of this tendency among professionals is perhaps the case of Verdi, the opera composer, who has a charming little farm at Bussetto, and amuses himself in his old age by breeding horses; naming his juvenile stock after the heroes and heroines of his almost innumerable operas. Fancy Aida being sworn at by an enraged Italian driver, and Nebuchadnezzar tied to a post!

Mme. Marimon, Mapleson's latest importation, although she cannot exactly say with Cæsar, "Veni, vidi, vici," can yet feel comfortably satisfied over her reception at her first appearance; although why a worn-out opera like "Sonnambula" was chosen for her début is a mystery. However, a large audience swallowed the old opera for the sake of the new singer. Large audiences have often before performed the same gustatory feat. To attempt to judge the lady's real artistic standing by her presentation of this flimsy opera (the only one given at this writing) would be folly. The one thing made plain was that she fully knew how to use her voice. Her execution is facile and sure, her upper notes exceedingly good and telling; and her phrasing tasteful.

CARYL FLORIO.